

Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

CERAMICS

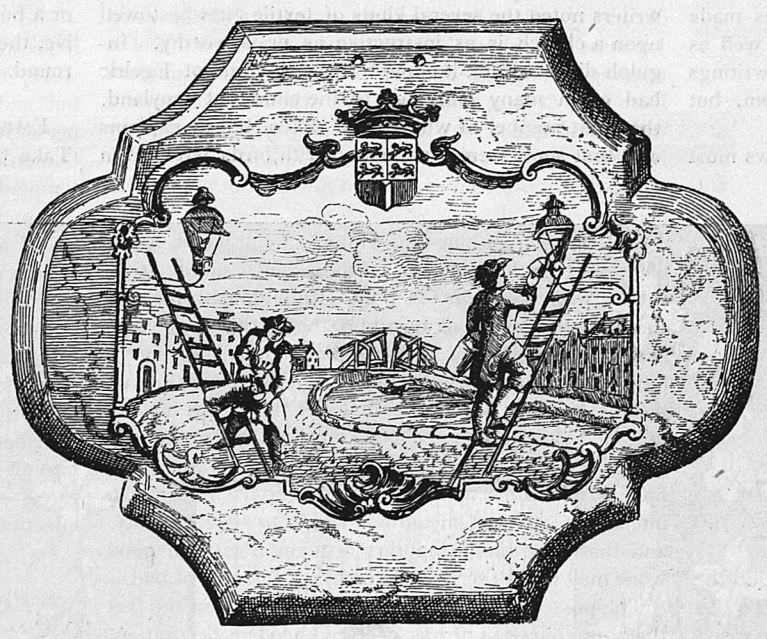
ARNHEM FAÏENCE.



LITTLE is known in America of this unique and beautiful ware, but all European collectors of Dutch and Belgian pottery are more or less familiar with the delicate jugs, elegant coffee-pots, and graceful "corbeilles" and platters, decorated with "rocaille" ornaments and figures in Louis Quinze costume, marked with a blue cock under the glaze, and now generally called Arnhem faïence. Being rare, these pieces are much sought after, and deservedly so; for their shapes are always of irreproachable taste, recalling those of old silverware, and their decoration, done by skilful hands, shows a lightness and a distinction rarely encountered in Dutch faïence. Until very recently the origin of this beautiful ware was not exactly determined. M. Demmin, who is supposed to have been the first to investigate it, attributed the pieces for the most part to Amsterdam. "A German of Breslau," he says, "named Herzog, or, in Dutch, Hartog, and known by the adopted name of Hartog van Laun, associated with a certain H. Brandeis, had established a faïence factory in 1780 at Flake-Feld (?) near the Weesp gate. This factory ceased to exist about 1785, and the faïence, generally heavy and in 'camaïeu,' is no longer obtainable. It was marked with a cock in blue on the biscuit 'au grand feu.'" M. Demmin further says that he found a piece of the ware bearing this mark in the possession of Brandeis's son, who was then an old man of over eighty, but he gives no evidence concerning this alleged Amsterdam factory beyond his own rather vague assertions, a fact the more to be regretted since Albert Jacquemard, upon the faith of M. Demmin's declaration, has also attributed this curious and interesting ware to Amsterdam.

An unexpected light has lately been thrown upon this question by the discovery of a ceramic treasure of special significance. This is the plaque shown in the second illustration on this page, and now in the Evenepoel collection at Brussels. Scalloped above, it is ornamented in soft blue with a group of ladies and gentlemen, attired in the picturesque style made popular by Watteau, at one side, while on the other, on the bank of a river, flowing in the second plane, are houses, one much larger than the rest being supposed to represent a factory. A cock, the peculiar mark of this ware, appears above, perched upon a scroll on which we read "Arnhemse Fabrique"—Arnhem Factory. The existence of this plaque being made known in 1872 to M. Demmin, he forthwith concluded that Hartog van Laun must have established a branch of his Amsterdam factory at Arnhem, which is a good sized fortified town, situated about fifty miles southeast of Amsterdam on the right bank of the Rhine, the river shown on the plaque.

This inference, however, appeared quite unwarranted to Henry Havard, a well-known author and authority on art matters. Seeing no real evidence that any of the ware marked with a cock was made at Amsterdam, he came to the conclusion that it was all the product of the Arnhem factory whose existence was so clearly indicated by the curious plaque already described. To support this theory he made a patient and eminently successful investigation, the results of which were published a year or two ago. Reasoning that there must be some mention of the existence of the "Arnhemse Fabrique" in the Arnhem archives, M. Havard visited that town in 1875, but the keepers of the local records could give him no information. Some time after, he was fortunate enough to find in the archives of Delft, under date of 1784, a reference to a porcelain factory which had existed at Arnhem in 1755, but had subsequently been abandoned. Armed with this clue, he returned to Arnhem and began a personal examination of the records of a century and a quarter ago. This time his search was abundantly rewarded. He found no trace of Hartog van Laun or Brandeis, M. Demmin's supposed manufacturers, but he discovered instead Johan (or Jan) van Kerkhoff, who was recorded in a town ordinance, dated February 6th, 1761, as having opened a porcelain factory outside the Rhine gate, and as having obtained for himself, his children, associates, and workmen, the right of passing through the gate in question without payment of toll. About this time the factory was apparently flourishing, for the records of the following year show an application for increased accommodations for washing earth. In 1764, however, some financial embarrassment is indicated by an application for a remission of the tax on the wood used to heat his furnaces. This was granted, but the records are silent thereafter concerning the "Arnhemse Fabrique," and the town register shows that its proprietor died in 1773. M. Havard also discovered that Van Kerkhoff was born in 1716, in the town he was destined to make illustrious by his ceramic skill and enterprise, and that he was married in 1742, and had no less than ten children, one of his direct descendants being to-day a counsellor of the court of Arnhem.



ARNHEM FAÏENCE PLAQUE.



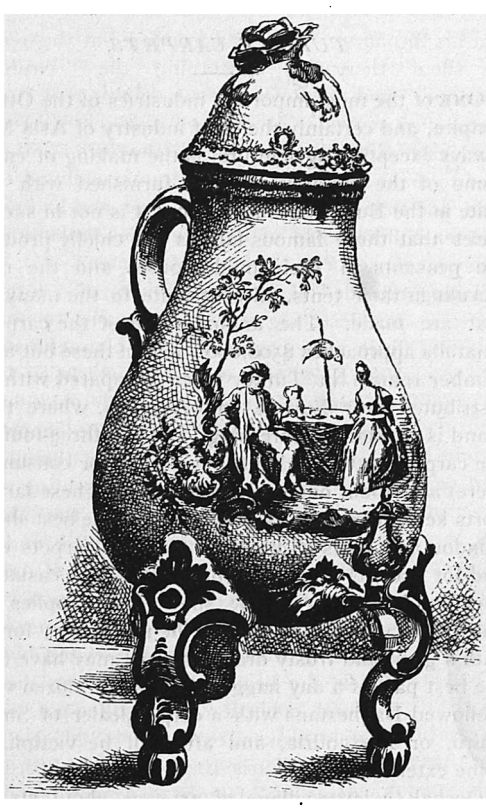
ARNHEM FAÏENCE PLAQUE IN "CAMAÏEU BLEU."

Having recorded Havard's discovery of a forgotten but deserving potter, it remains to notice a little more particularly the characteristics of Van Kerkhoff's work; of which, so far as we know, there is not a single piece in this country. A general idea of the shapes and decorations it exhibits may be gathered from our various illustrations representing specimens in the possession of the Messrs. Evenepoel at Brussels, who have undoubtedly the only complete collection of Arnhem faïence in existence. Among noteworthy isolated specimens which may be mentioned in passing are the fountain owned by Paul Dalloz, the beautiful coffee-pot in the Van Romond collection, the coffee-pot, unfortunately broken, exhibited by M. De Liesville at the Paris Exposition of 1878, under the name of "faïence of Amsterdam," and the platters of M. Fétis of Brussels and Mr. Reynolds of London. The Messrs. Evenepoel, after long experience as collectors of Delft ware, of which they have some three hundred admirable and well-preserved specimens, turned their attention to Arnhem faïence, and began to purchase every good example of this ware that they could find, the result being the present unique and beautiful collection.

Careful study of the Messrs. Evenepoel's specimens shows that the Arnhem faïence passed in its short career through three distinct periods. At first it was an imitation of the Delft ware, and, except for the mark of the cock, numerous pieces would certainly be taken for products of Delft. These are chiefly platters and "corbeilles," in polychrome and gilt, decorated with Chinese motives in light relief on a beautiful milk-white ground. After this first period, the Arnhem ware seems to have occupied a field entirely original. The polychrome decoration was abandoned for "camaïeu," and the Oriental forms for European models. Numerous pieces of this period seem to have been fashioned after the designs then in vogue for goldsmiths' work, the amorous or pastoral scenes of Watteau and his compeers taking the place of the less pictorial but more decorative floral and geometrical designs of China and Japan. It is this period of the Arnhem faïence that is the most rich and remarkable. The biscuit continues to be thick and a little heavy, and the groundwork is always the same beautiful milky-white. The "camaïeu" decoration is always blue, not the hard and dazzling blue of Delft, but a quiet shaded blue, verging toward gray, sweet and harmonious rather than rich or brilliant. The drawing is always correct, elegant, and delicate, and the shadows are transparent and soft. Most of these beautiful works are decorated under the glaze, which lacks the hardness and brilliancy of that of Delft and presents a very different appearance. Indeed, the character of this period is so peculiarly individual that, after once carefully examining a specimen, it is easy to recognize the Arnhem faïence at a glance.

During the third period of the manufacture, Van Kerkhoff appears to have applied himself to copying

the porcelain of Saxony. This was natural enough, in view of the popularity of the wares of that country, which had given such a wonderful stimulus to ceramic industry. Nevertheless it was a grave mistake for Van Kerkhoff; for he could not, with the heavy clay of Arnhem, compete successfully with the delicate transparent pastes of Meissen and Berlin, nor could his Dutch artists, who had produced such broad, generous effects on the



ARNHEM FAÏENCE COFFEE-POT IN "CAMAÏEU ROSE."

original Arnhem ware, counterfeit successfully the miniature decorations of the Saxon painters. To this degenerate period must be referred the "camaïeu rose" coffee-pots, the polychrome butter-dishes, and all the specimens where the imitation of Saxon models has destroyed the originality characteristic of the second period. Throughout its career the Arnhem faïence retained the mark of the cock which still proudly figures in the coat-of-arms of the Van Kerkhoff family.

THE FOLLY OF HANGING DOMESTIC CHINA.

THERE is at present, says a writer in The Builder, a tendency to be run away with by a vague impression that certain fashions which some artistic people happen to have adopted are necessarily desirable, and it is in consequence of this weak-headedness that so many persons cover their walls with plates and dishes of china. Obviously the proper place for a plate or dish is on a table, and obviously also its primary object is utility. This utility consists in being placed on a table to hold certain things, and no plate or dish was ever intended to be hung on the wall of a drawing-room, certainly not in regular sets up to the soup-tureen, as may be seen in some houses. We are not, let it be noted, in any way protesting against vases or even pieces of domestic ware being placed on tables or shelves in moderation where their color, if they have a color, helps to light up a room, or where some delicate painting on them may be carefully observed. But *domestic china*, as a rule, is not fit to adorn a wall. It possesses no beauty of form, nor the breadth of color and design to permit it to compete with pictures. An exception may be made in favor of the genuine Wedgwood ware, with the designs by Flaxman, and the competent artists who were employed by Josiah Wedgwood and Bentley; and be it noted how thoroughly these able men understood their business, for such china as they intended should decorate the walls of rooms was issued from the Staffordshire potteries in the form of plaques or medallions. Therefore we hope that all sensible decorators, whether they be professionals or amateurs, will take care to inform any so-called "high-art" person who may wish for their advice that the decoration of walls with domestic china is inartistic.

BLUE-AND-WHITE CHINA.

THE Orientals seem to have understood from the first the value of breadth in china-painting. The greater part of Eastern pottery, ancient or modern, is ornamented in a broad, direct, spontaneous manner. The plainest shapes are often covered merely with a glaze of color, and accident, or the law of gravitation rather, is allowed to determine its gradation. In painted porcelain it is usual with them to employ the simplest colors, oftenest the simplest of all—blue and white—just cobalt and the finest clay It may seem to us now a very obvious piece of wisdom to keep so faithfully to such faithful servants; but it is a wisdom that we have been slow to recognize, even when it was put before us; and the persistent adherence to those primitive decorative elements argues among Chinese and Japanese a sense of the relation of means to end that is wanting among us. The pretentious finish of a modern European dessert plate is feeble when we compare it with the simple serviceable blue and white of ordinary Nankin ware. One juicy wash of blue is worth all the stippled peach-bloom of the best Sèvres fruit and flower painting.

The worship of blue-and-white is a cult which is not likely to take lasting hold of the popular mind. Collectors may continue to adore, although with most of them it is the rarity of beautiful things that they value and not their beauty; but fashionable philistines will forsake it without a regret, and drop their finest "hawthorn" bowl in the haste to greet the latest novelty that may have been pushed into notice, no matter though it be as hideous as Bow or Chelsea ware. The hope is, that some who would not otherwise have taken interest in it have meantime learnt to see its beauty, and that even the temporary acquaintance with good work may make them henceforth less tolerant of bad.

The possessor of blue-and-white is happy in the fact that his collection forms of itself excellent decoration. It would be difficult to find anything that so easily and so effectually lends itself to decorative effect. All the objects in a collection being akin in color are on friendly terms together; and yet the blues and whites are so varied in tone, and the patterns so different—some of them full of work, some scarcely breaking the



ARNHEM FAÏENCE PLATE AND EWER IN "CAMAÏEU BLEU."

purity of the ground—that there is little danger of monotony in the effect. The name "blue and-white" is only approximately accurate, for the blue is not by any means unbroken blue, nor is the white pure white, but rather a pale blue, more like what we call the "white" of the eye. It is in a great measure to the quality of this delicate ground color that the pleasing appearance of blue-and-white is due.

The pattern-work on Oriental ware is in itself very unequal in design; but it has usually the great merit of covering or occupying the surface efficiently. It is spontaneous, too—and that is a charm itself. Even where a design is reproduced ad infinitum, it appears at least as if the painter had repeated it from memory rather than copied it. No two examples quite tally. If there is a strong family likeness between a set of jars or a row of plates, there is no mistake about the identity of each piece; for the artist who painted them was an individual, and not a "hand."

His main idea in design seems to have been to disperse a certain amount of blue over the surface of the object before him—perhaps in the first place simply with the view of obliterating certain faults or flaws in the "paste"—and being really interested in his work, he could not but endeavor to disperse it pleasantly. Sometimes he attempted no more, his ornament being little, if anything, beyond a sort of scribble, with here and there a blot of color to give variety or emphasis. Often, on the other hand, he developed his detail into all manner of quaint, intricate, delicate, or graceful forms—always, however, bearing in mind that the final effect of all this detail was the real end in view.



ARNHEM FAÏENCE COFFEE-POT IN "CAMAÏEU BLEU."

CERAMIC PAINTING FOR DECORATION.

JUDGING from the persistence with which most china painters confine their work to the decoration of plaques for hanging and tiles for tea-stands, they do not realize how great is the variety of articles that may be embellished by the introduction of their work for beautifying the house. Tiles for chimney-pieces, window-boxes, clocks, and mirror-frames; medallions for cabinet doors; round and oblong trays destined to be utilized as table-tops, flower-pots, toilet-table knick-knacks, cups and saucers, all call for a share of our attention, and each and all claim usefulness or ornamentation as their special attraction. On the selection of a suitable design for the article chosen, a great portion of its success when painted devolves. For a vase or plate that is to be placed high on a bracket or shelf a large design is expedient, the handling of the subject should be bold and free, the painting done in a masterly style, with broad firm strokes of the brush, and the colors skilfully contrasted; while for an article that is to be subjected to closer inspection, a finer and more intricate design will be suitable, the details must be more elaborately worked up, the painting generally more highly finished, and the coloring may be softer and of greater delicacy of tint. Pottery painted in the Limoges style may be made especially serviceable for its decorative effect. The treatment should be broad, and color should be an important consideration. Paintings executed in this style are usually finished before glazing, but they can be retouched in enamel colors if not sufficiently worked up under the glaze. Heads, flowers, and landscapes may all be effectively represented in this manner, and to persons accustomed to oil painting, the mode of manipulation will be found to be easier than the finer and more delicate style of smooth china painting. The work is more rapidly executed, does not require so much finish, and, if the contrasts of color, light and shade, and general harmony of tone be artistically studied and carefully developed, an effective painting and valuable article will be the result of the artist's labor. Vases ornamented in this style form charming decorations.